

AN INSTALLATION

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SYDNEY COLLEGE OF ARTS

7 - 11 SEPT Barr st Balmain







SYDNEY COLLEGE OF ARTS : A PRESENTATION BY A.V OF AN INTERVIEW OF
THE CRITIC X, WHICH WAS DONE FOR AN EXHIBITION OF AN ASSEMBLAGE BY
Y IN WHICH TOOK PART WORKS BY THE PAINTER Z.

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X:....Z's analytical mind is constructing with a virtuoso's hand from the rigorous deconstruction of the elements in play; materials... colours on the palette... concepts (a whole structured by its history).. Here he is working simultaneously on the literal space of the canvas and in an illusionistic space where the mirrored memory blows air around the objects, where a drop of paint appears a perfect leaf... Z works in the tension between these two spaces, where dream and scepticism, in and out dance the tango... From now we could pursue an analysis of Z's vocabulary... As we know two monochromes of different origins bear only epidermic resemblance.

W: But these pictures have not been exhibited on behalf of Z.

X: Y believes he is the reincarnation of that painter and wants to take further the deconstruction which takes part in "Painting". His focus has widened and the permeability of his frames (definitions) went through storms during which he painted the back of his canvases, made paintings out of canvas, canvas out of paint...

W: Here what we have are reproductions!?

X: The pictures are manufactured and belong to souvenir shops, cheap interiors... they have drifted away from the gallery..

W: Yes, but what about their presence here?

X: We were earlier talking about a vocabulary in which Y, having drawn the lesson from those (the literalists...)who connected the optical nerve with the central nervous system, was taking into consideration the space in which the looker stood... At that level the "Painting" achieved its transmutation into an object before spinning into a world of objects. It was seen as having a place and a shape within a global order of objects and spaces which are as ordered as the language of the grammar examples in which they find their names.

W: Is the piece supposed to convey a meaning?

X: Here in the assemblage, space and object (s) can collide into producing speech or metaphor through what could be read as signs, symbols, symptoms or traces; this is up to you - the piece is not made to have any exterior signified. We are nevertheless drawn into attempting to trace further its origins; the reading goes back trying to locate the place from where "it" speaks.

W: Who speaks, the critic or the artist?

X: Just now, the critic is at least making noise.
The piece could be a handful of sand... critics, theoreticians are now the illusionists.

W: What about the piece?

X: The assemblage of the object(s) and context (and us)... its presence involves a certain kind of feeling... Literalists have pointed out the role of memory in the perception of spatial constructions but have not talked much about its role in the emotion arising from our confrontation with the object. For so long artists (among which those interested in the magic of unusual juxtapositions) have been questioning the relations between objects and emotions which seem so naturally attached to them. The particular

qualities which one tends to consider as inherent to the object, that is to say its reality, is perceived through representation; an anthropologist today in search of the unconscious of "Representation" articulates this concept within maps where one can find names such as: History, mythology, morality, necessity, law, economics, language... He proposes a broader conception of "Perception" of the physical world, the latter being somewhere itself our perception. He defines feeling and emotion as originating beyond the mind... within and part of the order of that world.

W: What about the artist?

X: Yes there's more than language grids by experiencing objects in.. the space of feeling and of space where feelings for objects are....

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